

OUR NEXT CONCERT

Mike Davis and the New Wonders



Photo by New Wonders

Sunday, January 6, 2019

2:00 – 4:30 p.m.

Haddonfield United Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at

<https://www.tristatejazz.org/directions-haddonfield.pdf>

Mike Davis – leader, trumpet, cornet

Ricky Alexander – reeds

Joe McDonough – trombone

Jared Engel – guitar, banjo

Jay Rattman – bass saxophone

Jay Lepley – drums

Dalton Ridenhour – piano

Mike Davis brings his New York City based New Wonders septet to their Tri-State debut. The band vividly invokes America's Jazz Age during the 1920s, when jazz was the soundtrack for dramatic national changes and played a central part in people's dreams, adventures and romances. The band gives exquisite attention to musical detail, and their deep passion for original recordings is evident

in each performance. (Mike named the band for the model of cornet - "New Wonder" - played by Bix Beiderbecke). Mike Davis & the New Wonders have garnered the praise of Downbeat Magazine and the New York Times.

Quotes from Media or Other Sources: "An unexpected delight" - The New York Times "Mike Davis...appeared to have emerged from a time portal from the year 1927" - Downbeat "Eloquent trumpet prodigy" - The Wall Street Journal

Mike Davis studied with Laurie Frink from 2009-2013 while attending Manhattan School of Music. He now appears regularly around New York City as the leader of the New Wonders and with Dandy Wellington and his band, Emily Asher's Garden Party, Glenn Crytzer, Terry Waldo, Baby Soda, Dan Levinson, and many other traditional jazz and swing bands. Mike is familiar to TSJS audiences through his appearances with Dan Levinson and, just this past October, Emily Asher's Garden Party.

For more, see Mike's website: <https://www.mike-davis-jazz.com/>

Watch the New Wonders perform "Smile, Darn Ya, Smile" at <https://youtu.be/hHmA3VvAdvU>

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

High school/college students with ID and children with paying adult admitted free

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LOOKING AHEAD TO OUR FEBRUARY 2019 CONCERT

On February 10, 2019, our concert will feature the Barbone Street Jazz Band at Wallingford, PA.



Photo by Jim McGann

Steve Barbone - leader, clarinet
Cindy Vidal - trombone
Paul Grant - trumpet
Sonny Troy - guitar
Mike Piper - drums
Jack Hegyi - bass

Clarinetist and leader Steve Barbone learned his craft up-close-and-personal in the 1940s-'50s from a constellation of legendary artists. He's been a mainstay in New York, Philadelphia and European Jazz Clubs. Recognizing a revived interest in and appreciation for the musical styles he grew up with and played as a young man, Steve has gathered a roster of Philly's best and most experienced dixieland/swing players to form one of the busiest trad jazz groups in the Delaware Valley. This band is united by a common goal of exploring the roots of jazz!

For info about the band, visit
<http://www.barbonestreet.com>

Watch the Barbone Street Band perform *Walkin' With the King* at <https://youtu.be/M1AEDptdpQ>
and *Sweet Georgia Brown* at
<https://youtu.be/fC2vm6X3oyQ>

CORNELL SYNCOPATORS CONCERT REVIEW

By Robert J. Robbins



Photo by Paul Macatee

This 13-piece ensemble comprised almost entirely of Cornell undergraduates made a most enthusiastic Tri-State and Delaware Valley debut on the Sunday before Thanksgiving in Wallingford, PA. Led by Cornell senior, multi-instrumentalist, arranger, and music historian Colin Hancock (who made his TSJS debut last year as guest soloist with Dan Levinson's Roof Garden Jass Band in the centenary tribute to the Original Dixieland Jass Band), the OCS members displayed total musical professionalism in their salute to the "collegiate" bands of the 1920s and early 1930s. Hancock was largely responsible for the transcriptions from the original acoustic recordings from that era (he has also produced his own wax cylinders via century-old technology).

"Cayuga Stomp", a New Orleans-styled treatment of the classic Cornell *Alma Mater*, opened the afternoon's festivities, followed by "Savoy Rhythm," based on the identical chord changes to "Sweet Georgia Brown." The Netherlands-born banjoist Robbert van Renesse, who is the only Cornell professor in the band, contributed the afternoon's first vocal, "Steppin' In Society," which also featured a kazoo solo by drummer Noah Li (Hancock moved over to the drums). "Deed I Do," introduced by Ruth Etting in 1926 and relaunched as an even bigger hit by Lena Horne in the 1942 MGM film *Cabin In the Sky*, showcased the vocal talents of reed section member Clare Burhenne. A

set of tunes associated with the New Orleans Rhythm Kings (NORK) featured guest trombonist David Sager, who performed for TSJS with his own ensemble three years ago. One of the NORK opuses, "Discontented Blues," spotlighted the C-melody sax of Troy Anderson, with Hancock improvising a countermelody on clarinet. The initial set's closer "Sick O'Licks" emanated from the Original Prague Syncopators Orchestra, which is also the inspiration for the OCS' name.

"I Wonder What's Become of Joe" introduced the chirpy vocal talents of trumpeter Lesley Greene, along with Steve Newcomb on tenor sax. Hancock took center stage with his cornet on King Oliver's "Cornet Chop Suey," followed by "Sweet Likeness" and "Sweet Like You." A suite of selections from the 1920s collegiate band The Georgians ensued, including "Maybe" and Irving Berlin's "Lazy." The uptempo killer-diller "Terror" exhibited Hancock on clarinet once again, together with Anderson's soprano sax and Newcomb on baritone. "Will You Or Won't You Be My Baby?," a very early composition from Benny Carter (during his association with McKinney's Cotton Pickers in the late 1920s), presented Greene on vocals once more.

JAZZ TRAVELS By Bill Hoffman

The tenth annual Central Pennsylvania Ragtime and American Music Festival convened on September 21-23 at its now regular location, Orbisonia and Rockhill Furnace. I know-that's two locations, but these small towns adjoin each other, and each houses one event venue. The Festival has for the past seven years brought some of America's best pianists to these two small isolated towns that are strained to accommodate them. Except for one B&B, the nearest lodging is 15 miles away, restaurants are limited to Subway and a pizza joint, and there are few other businesses. The library is only open three days a week. I could make a joke that the town is so small that the Baskin Robbins only has three flavors, but there's no Baskin Robbins. How, or why, you might ask, could a festival survive here?

The answer is David Brightbill. David, whose day job is office manager at a water-sewer authority, is a ragtime fan who discovered Adam Swanson, then still in his teens, on YouTube. He conceived the idea of bringing Adam to the area, whose economy depends heavily on tourism. David and his wife Cindy also run the town's only B&B, so this could help their business. Adam led David to other musicians and the festival was born. Until this year, the words "and American Music" did not appear in its name. The addition was made to broaden the appeal. Time will tell if that works.

I asked David if he had considered moving to a larger venue. He has, but said the musicians love the present location for its intimacy with the audience. The festival events are held at the Orbisonia Presbyterian Church and the Rockhill Trolley Museum in the adjoining boroughs of Orbisonia and Rockhill Furnace, whose combined population is all of 781. The only feasible nearby location is Juniata College in Huntingdon, 20 miles away, but moving there would probably require returning to the original festival date of late June. That date was abandoned two years ago in favor of late September-early October to avoid the summer heat. Neither the church or the museum (which is mostly outdoors) are air-conditioned.

The Presbyterian Church in Orby is where all concerts are now held, but the Trolley Museum

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(which is worth a visit for the trolleys as well) in Rockhill is the site of the two meals that are part of the weekend package, and the Friday night jam at festival director David Brightbill's B&B, located across from the museum and, not coincidentally, called the Iron Rail.



Festival performers on Johnstown Traction #355 at the Rockhill Trolley Museum, Sept. 25, 2016. Standing: Brian Holland, Richard Dowling, David Brightbill, Bryan Wright. Seated: Danny Coots, Frederick Hodges, Daniel Souvigny, Steve Standiford, and Yuko Wright. (Facebook photo courtesy Central Pennsylvania Ragtime and American Music Festival)

The Presbyterian Church in Orby is where all concerts are held, but the Trolley Museum (which is worth a visit for the trolleys as well) in Rockhill is the site of the two meals that are part of the weekend package, and the Friday night jam at festival director David Brightbill's B&B, located across from the museum and, not coincidentally, called the Iron Rail.

According to David, attendance was up a little from last year, always a favorable sign. The roster of performers changes little year-to-year: pianists Richard Dowling, Frederick Hodges, Brian Holland, Adam Swanson, and Bryan Wright; drummer Danny Coots; and pianist-singer-emcee Domingo Mancuello. Missing this year were Daniel Souvigny, who is now a student at Berklee Music School in Boston, and Bryan's wife Yuko, who was in Japan on family business. Domingo returned after a work-related absence of several years; he is a production assistant and stage manager at the historic (1852) Fulton Theater in Lancaster, so he often works weekends.

Despite a mostly constant roster of performers, the program does not repeat the same themes every year, helping keep it fresh. In keeping with that characteristic, "Maple Leaf Rag" was played only once the entire weekend, by Bryan Wright with

Danny on drums, and then it was in F, not its usual key.

Friday evening's concert included three silent movies: Laurel and Hardy's "Their Purple Moment," accompanied by Frederick, and two 10-minute shorts starring Baby Peggy, formally known as Diana Serra Cary, who turned 100 on October 29. She is the last living child silent movie star. These shorts were accompanied by Adam. In all cases, the music was more noteworthy than the movie.

Saturday morning often features a panel discussion on some aspect of music of the period. This time the musicians mostly asked questions of each other, but audience questions were also allowed. One question that got extensive airing was "what emotions do you feel from different compositions?" The answers also morphed into colors that the musicians see in what they play. For example, Brian Holland said that E flat says blue, G is brown. Adam replied that he doesn't see colors at all in music. It's not just colors that musicians see in their, and others', playing. Some see structures, touches, and textures.

Saturday afternoon and evening concerts allowed everyone to play two or three tunes. Danny accompanied others besides his regular partner Brian. Domingo contributed a few vocals. Richard is currently performing works by New Orleans composer Louis Moreau Gottschalk in concerts, so we were treated to some of those.

One fact that was brought out over the weekend was that more rags have been written in our times than in what is thought of as the ragtime era. Several by contemporary composers such as Tom Shea, Vincent Johnson and Tom Bryer were played, among them the "Corn Cracker Rag" and the emotion-provoking "Roberto Clemente," written to honor the sacrifice of the baseball star who was killed in a plane crash while on a humanitarian mission in the off-season.

After the evening concert, accordionist Harry Traxler from Ohio provided music and lyrics sheets for a sing-along during a trolley ride. He said he managed to hang on to his 40-pound instrument despite lurchings by the car. This is the first time I recall seeing Harry at the festival, though he has been there before.

Sunday morning always features a ragtime-themed service at St. Luke's Lutheran Church in Mount Union, 10 miles from Orbisonia. David Brightbill is the organist there. I did not go, but those who did raved about the performances by Richard of "Fantasy on Home Sweet Home" by Gottschalk and the "Wizard of Oz Fantasy" by Frederick. Fortunately, both got reprises during the Sunday afternoon concert. I prefer to seek spiritual renewal from the seat of my bicycle rather than in a seat at a house of worship, so that's what I did Sunday morning. -

The Presbyterian church has a small organ in addition to a baby grand piano and the loan of David Brightbill's spinet. The finale Sunday afternoon brought all three into play, plus Danny's drums. Brian Holland tended the organ. During this session tribute was paid to Mike Raditz, a long-time regular at the festival, who had died over the winter. He was known for his many YouTube videos shot here and elsewhere.

This festival, because of its location, cannot grow very much, but this allows it to retain its intimacy, both for the audience as well as the musicians. That said, there is room for a larger audience than what attends most of the sessions. It does not appear that many local residents are among them. Concerts and meals can be purchased individually as well as a package. An all-festival pass at \$150 represents a 25 percent discount from the individual prices.

The dates for next year's festival haven't been announced; they depend on Penn State's football schedule because when the Nittany Lions are home, virtually all hotels within at least 50 miles of State College are filled, and if any rooms are available, they fetch extremely high prices.

Quote of the Month By Rabbi Lou Kaplan

"Two kinds of clarinet, each with a different fingering arrangement, have been in general use in jazz: the Albert or 'simple' system, and the Boehm system....

"Ironically, the so-called simple system seems to most clarinetists harder of execution than that invented by Boehm. Among the leading clarinetists the Albert system adherents have included a number of the New Orleans veterans (Shields, Dodds, Bechet, Bigard, Simeon, Hall) as well as Russell Procope and Jimmy Dorsey. Those who have played Boehm clarinet (which, according to Buster Bailey, makes certain passages easy that are impossible on Albert) include Goodman, Teschemacher, Nicholas, Russell, Herman and Shaw. Bailey generally plays Boehm but is also fluent on the Albert clarinet."

(Leonard Feather, "The Book of Jazz From Then Till Now: A Guide to the Entire Field," New York:Bonanza Books, 1957, p. 87.)

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover several years of back issues and all the bands and soloists who performed during that period are listed there.

Read the back issues at
www.tristatejazz.org/strutter-archives.html

CAN YOU HELP US?

Production and promotion of Tri-State Jazz Society concerts requires many kinds of talents. In addition to the professional bands and performers we hire, we depend on a large staff of volunteers. If you think you can help with any of the following, please send an email to president@tristatejazz.org, leave a voice message at our phone hotline (856) 720-0232 or talk to one of our board members at the next concert:

(1) Are you good at writing or editing? We have several openings now to replace soon-to-retire long-serving volunteers. Some positions require knowledge of traditional jazz or a strong interest in our bands and performers; others only need to organize and lay out photos and text written by others. Editing requires good computer skills as well as grammar and spelling. We can provide software and training for the software we use. We need help with this Strutter newsletter, concert programs, and fliers. Typical work loads are 2-4 hours a month.

(2) Do you like to talk to people? We are looking for a public relations representative to maintain contact with newspaper editors and other media people. A PC is needed to access contact lists and update information.

(3) Can you come to concerts early? We are looking for help with refreshments, including purchasing, delivering and setup. We need someone to process credit card sales (coming soon). We also need someone to help in the parking lot in Wallingford and someone to put up and take down lawn signs in Haddonfield.

(4) Do you have technical skills? We need help with the sound system operation at Wallingford and video projector setup at both locations. Training will be provided.

(5) Do you have a video camera? We want someone to take video recordings, edit and upload selections to YouTube.

(6) Do you have a pleasant voice? We want someone to take over recording the announcement on our telephone hotline for each concert.

FUTURE CONCERTS OF



All Concerts from 2:00 p.m. to 4:30 p.m.

March 17, 2019 The Anderson Brothers Play Benny Goodman

NY reed virtuosos Will and Peter Anderson return to Tri-State Jazz. Swinging quintet with Adam Moezinia, guitar; Clovis Nicolas, bass; and Philip Stewart, drums. Haddonfield, NJ

April 7, 2019 Oswald's Louis Armstrong Eternity Band David Oswald's New York band never stops celebrating the Armstrong legacy. David grew up in Swarthmore, leads, plays tuba and string bass at his TSJS debut. Wallingford, PA

May 19, 2019 Neville Dickie and the Midiri Brothers Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri on drums. It's an annual tradition. Come early; it may be a full house. Haddonfield, NJ

June 2, 2019 Ben Mauger's Vintage Jazz Band Cornetist Ben Mauger returns to TSJS with New Orleans-style Dixieland, hot dance tunes of the 20s and 30s, other early jazz. Wallingford, PA

July 14, 2019 Tri-State Jazz All Stars An annual tradition, a core band of top performers from some of our favorite bands will jam together on familiar Dixieland tunes. Haddonfield, NJ

August 11, 2019 Dalton Ridenhour-Solo Piano NY-based jazz pianist in his solo TSJS debut; performs stride, ragtime and early jazz with Vince Giordano, Dan Levinson, Mike Davis and other top New York bands. Wallingford, PA

September 8, 2019 Richard Barnes Blackbird Society Orchestra The Blackbird Society 13-piece big band set TSJS top admissions records at Wallingford and Haddonfield in 2017 and 2018. Hear 1920s hot Jazz Age dance tunes. Haddonfield, NJ

Wallingford: Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 ("The Blue Route").

Haddonfield: Concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., just south of Kings Highway; about a ten minute walk from the PATCO train station.

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Membership Form

Basic Dues: Individual \$20 Couple \$40

Sponsor Dues: Individual \$50 Couple \$70

Patron Dues: Individual \$100 Couple \$120

Sustainer Dues: Individual \$200 or more Couple \$220 or more

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Members are admitted to all regular concerts at half price. Memberships renewed prior to expiration start at the end of current membership; expired memberships start on receipt of payment. All memberships run for 12 months.

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